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NOTICE TO SUBSCRIBERS

Owing to the disturbance caused by war conditions in the postal service, we cannot guarantee prompt delivery of this journal through the mails. For delays in such delivery, while they should be reported at once to this office, we cannot accept blame. The journal is mailed in the General New York Post Office early Friday evening of each week and should reach our N. Y. City and suburban subscribers by Saturday morning, and those at greater distances in proportionate time.

When extra copies of any issue are required, advance notice of the number of copies so required should reach this office at latest by Thursday afternoon of any week. Later orders frequently cannot be filled, as we print only a few extra copies more than our regular edition.

FOREIGN SALE CATALOGS

Illustrated catalogs of the coming important Oppenheim picture sale in Berlin can be seen and studied without charge at the "American Art News" office, as well as those of all important art and literary sales at Christie's and Sotheby, Wilkinson and Hodge's London rooms before such sales, and priced catalogs, following the same. The "Art News" has also for sale copies of the more important foreign sales catalogs.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals. We are frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or more especially, to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc. We suggest to all collectors and executors, therefore, the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad.

PHILA. ENDORSES PENNELL

Philadelphia has ever been one of the most loyal of American cities, and so it is to be assumed that such an organization as the Sketch Club of that city, which numbers among its members many prominent laymen as well as artists, would not pass resolutions such as those noted in our Phila. letter elsewhere, expressive of "complete and unbounded confidence in the loyalty of its fellow members Joseph Pennell, the artist, and Charles H. Burns, the architect," without the most careful investigation of reports to the contrary. We can only further assume that both men now enjoy a "clean bill of health" as to their Americanism.

The Sketch Club went further in its resolutions and stated that "the long and honored services of both men in the cause of their country and its art should disarm any criticism thereof." While the English of this last sentence is open to question, its inference is plain, namely, that the Phila. Art Club in accepting Messrs. Pennell's and Burns's resignations and the University of Penna. in declining to grant a degree to the former, after the incident in the Art Club, did an injustice. Who could have been the enemy or joker who "put up such a game" on these estimable and now pronounced loyal Americans? Who was mean enough to spread the report that both were not only violently anti-English but even pro-German in feeling and expression?

The Phila. Sketch Club, the loyalty of whose members, we assume cannot be questioned, has apparently done a public service and righted a grave injustice in thus giving Messrs. Pennell and Burns a "clean bill of health."

Pennell's Friend Burns

Further revelations regarding the conditions in the Phila. Art Club which recently led to the resignation of Joseph Pennell and the suspension of Charles M. Burns, also a member of the club, disclose that Mr. Burns had again been suspended, this time for a period of thirty days.

The more recent suspension of Mr. Burns resulted when he refused to appear to face anonymous charges against him. In relating the facts that led to the controversy, Mr. Burns declares that an eavesdropper who overheard a private conversation between Mr. Pennell and himself on Sunday evening, Feb. 3, was responsible for the charges.

On that date, the two men dined together in the cafe of the club and conversed on the war. Certain remarks made by the two at that time were apparently overheard by someone at another table.

On Feb. 13 Mr. Burns was haled before the house committee and presented with two unsigned letters, charging him, in so many words, with being "pro-German." Certain parts of the conversation, which, unrelated with the rest, sounded slightly as if they might be pro-German, were quoted.

When the chairman of the house committee refused to give the name of the accusers, Mr. Burns refused to discuss the matter and withdrew from the hearing. On Feb. 27 he was again called before the board of directors, but his only reply was to again write the board of directors, demanding the name of his accuser and denying the charges as "damnable lies."

Brave and True Words

"We are in the midst of the greatest conflict in all history, in which every ideal and principle which we hold is at stake. It is our duty to do everything in our power to stir and strengthen the spirit of our people for the struggle before them and not to dull and weaken that spirit by our attitude of tolerance toward those with whom we are at war."

"While our boys, fighting at the front in our defense, are being assailed with liquid fire, poison gas and other like inventions of German kultur, it is not fitting nor decent for us to give our countenance and support to the avowed friends and upholders of the Kaiser."—Dr. Manning, of Trinity Church.

CORRESPONDENCE

Hanging Pictures by the Alphabet

Editor AMERICAN ART NEWS,

Dear Sir: In a recent issue you kindly noticed the coming exhibition of the Society of Independent Artists, and criticized the alphabetical system of hanging the pictures. As regards the exhibition of last year, which was put in place hastily, your criticism was just. As regards the system itself I beg to differ.

The alphabetical system is fair to all, and prevents a hanging committee from using favoritism. We believe it is possible to arrange the pictures, under each letter, so that they will look well. Each contributor sends two pictures, one of which will be on the line.

This society is simply a company of artists (representing all schools) who wish to try an experiment. In this age of experiment and change, why should not artists make new moves? The members of the society do not indulge in self-advertising or in denunciations of anybody or anything. We believe that there should be a larger opportunity for the expression of ideas, however crude or imperfect the technique may be. This cannot be done under a jury system. We are aware that new evils will appear but they are no worse than the old evils. If this experiment is fairly tried and fairly judged much good may come of it.

Very truly yours,

Arthur Wesley Dow.

N. Y., March 11, 1918.

OBITUARY

H. C. Hardenbergh

Henry Janeway Hardenbergh, the architect and designer of the Waldorf-Astoria, the Manhattan, Copley-Plaza, Boston, and other well known hotels, as well as many notable public buildings and private residences, died Wednesday last, at his N. Y. residence.

Mr. Hardenbergh was a member of an old Dutch family which came to N. Y. in 1644 and a descendant of Major Johannes Hardenbergh, born in Albany in 1670. He was the great-great-grandson of the Rev. Jacob Rutsen Hardenbergh, founder of Rutgers College, New Brunswick, N. J., and the son of Mr. John Pool Hardenbergh and Mrs. Frances Eliza Eddy Hardenbergh. He was born Feb. 6, 1847, at New Brunswick, N. J.; was one of the founders of the American Fine Arts Society and president of the Architectural League from 1901 to 1902. He was also a member of the Century, Riding, Grolier and Church Clubs, the American Institute of Architects, and the Sculpture Society.

THE FEBRUARY BURLINGTON

A panel, "Virgin and Child," by Pietro Cavallini (owned by Mr. Otto H. Kahn), forms the frontispiece of the February Burlington Magazine. The explanatory text is by Osvald Siren. Campbell Dodgson writes ably on "Another Drawing of the Life of S. Benedict," with accompanying illustrations. A paper on "Drawings at the Burlington Fine Arts Club" is Roger Fry's contribution to the present number. Four admirable plates illustrate this timely article. George Moore concludes his interesting "Memories of Degas." H. P. Mitchell's description of the "Reichenau Crosier" includes a learned dissertation on XIV century translucent enameling on relief. The celebrated crosier is reproduced on one of the interesting plates that illustrate the text. "Matthew Maris" (conclusion), by P. Buschmann, is the final article.

The Burlington Magazine can be had from the American agent, James B. Townsend, American Art News office, 15 E. 40 St., N. Y. City.

DEALERS' NOTES

Miss Toni Landau, successor to The Berlin Photographic Company, 305 Madison Ave., will remove from her present location about May 1, and will occupy quarters at 1 E. 45 St., N.E. corner of Fifth Ave.

Frank H. G. Keeble, art "expert," has severed his connection with the Anderson Galleries.

At the annual meeting of the Painter-Gravers of America the following officers were elected: Prest., Albert Sterner; Vice-Prest., George Bellows; Secy.-Treas. Leo Mielziner. New members elected to the board of governors were: Eugene Higgins and Rudolph Ruzicka.

EXHIBITIONS NOW ON

(Continued from page 3)

Works by John Sloan

An appreciable stride forward is made by John Sloan in his 18 paintings on view through the month at Kraushaar's.

This advance is particularly noticeable in the matter of color. Although still heavy and rather thick, and wanting in what the academicians would call "values" of tone, Sloan's color is gaining in "quality" and in varieties of quality. There is even a little atmosphere observed in the Gloucester picture "Wind on the Bay," a work breezily true to its title and altogether fine in its notes of speeding clouds, choppy sea and spare slips of sunlight gleaming on distant rocks. The Gloucester "Main Street" is interesting and very personal in expression. The grisettes in the foreground seem like importations, and even though distant business blocks gain solidity for having no windows, and boys in khaki (strangely indifferent to the presence of the grisettes) have their legs a little mixed up, the picture has compensations in the fine sky that rolls up near the post office, and in the figure of the old pensioner who seems in doubt as to whether or not to take up the trail of the visiting demi-mondaines.

From Gloucester, where, over "The Pool," a barefoot boy sits on a huge boulder, looking into the black depths of a cool swimming hole, to N. Y., Mr. Sloan takes his brush to odd motives of old Greenwich Village. Jefferson Market offers subject for two interesting canvases. The "Night" view of this old edifice shows the jail side, with pale lights mounting up in the barred windows, the outer red band of the stout prison wall, and the inevitable children playing under the street lamp. An original and strong picture.

Another remarkable canvas is the "Roofs, Sunset," in which the glow of an obscured sun breaks in red waves through a grey sky, behind the bulk of a towering city building, the fine effect of the sky intensified by the presence of a figure standing in the gloom of the roof top. It is a woman, who, having come to take in her "wash," pauses beside a chimney to gaze at the beautiful sky. The sentiment is simply and clearly expressed. The "Back Yards" with children building snow images, with lean cats stretching black silhouettes over drifts and fences, and with surrounding windows telling eloquent tales of life within, the "Village" finds new title to artistic fame. These and other works of which space forbids adequate mention bear out the foreword of J. B. Yeats as to Sloan's being among those painters "who, while looking everywhere for visions of tenderness and beauty, refuse to shut their eyes to facts." J. B.

Robert Nisbet's Paintings

(By the Second Viewer)

A sincere realist, without frills or affectations, is Robert Nisbet, whose landscapes remain at the Arlington Galleries, 274 Madison Ave., through Mar. 23. When Nisbet's pictures first began to be seen in the large exhibitions a few years ago, it was at once evident that the man had a personal viewpoint that painter and layman alike could comprehend and appreciate—a sane, sensible attitude toward nature and toward art. He has held consistently to this position and has produced pictures extraordinary for a certain literal truthfulness, especially of that most opulent phase of nature (the one so shunned by painters), the green midsummer.

It is in his green pictures that Nisbet's most personal quality is felt, and of these green canvases perhaps the one which has the greatest and most unique beauty, the most personal pattern, is the large upright woodland path, shown at the National Arts and other exhibitions. The large spring landscape, with its fresh greens of field and budding trees, and its slight suppressing atmosphere, is noteworthy as a design, as is also the smaller composition in which a simply treated and graceful nude is introduced amid a clustering shower of blossoms.

The winter pictures, too, are of personal character, not at all the sort of snow scenes to be confounded with the hundreds that swamp, or rather avalanche, the current shows.

Belgian Laces at Arden Studios

An exhibition of Belgian laces is on at the Arden Studios, 599 Fifth Ave., to Mar. 29. One of the finest pieces is a Point d'Alençon veil dating from 1820, a remarkably beautiful example of needle point on Droochel net. A Point de Venise and Point de Flandre lace table cover with medallions, the Belgian arms forming the center medallion, around which are the armorial bearings of the Allies, is an admirable example of modern Belgian lace-work. The monogram of the owner is worked into the design, which also includes incidental dates of the present war. A centerpiece presented to Mrs. Herbert C. Hoover is one of the three war pieces in the display. A combination of Mechlin lace and embroidered linen, with heraldic devices of the Allies, has been used.

(Exhibitions continued on page 7)